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|----|----|----|----|----|----|----|----|----|----|----|----|----|----|
| 13 | 13 | 13 | 13 | 13 | 13 | 13 | 13 | 13 | 13 | 13 | 13 | 13 | 13 |
| 0 | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 |

colors, then buy from another scheme which utilizes a single color and all eight colors (or four or two colors), and finally utilize that original scheme for case model and case color. This sequence might follow consistently until, at the end, it is abruptly terminated by the pre-ordained highway, leading either: shopping plaza, on high-discount benches, lumber yards or factories.



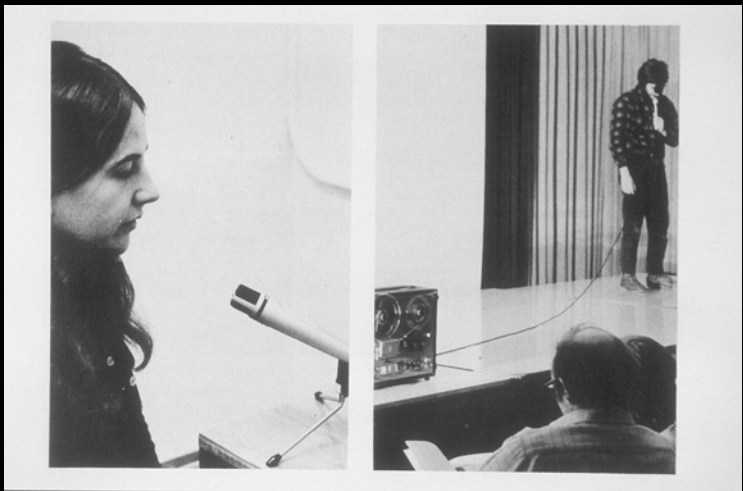
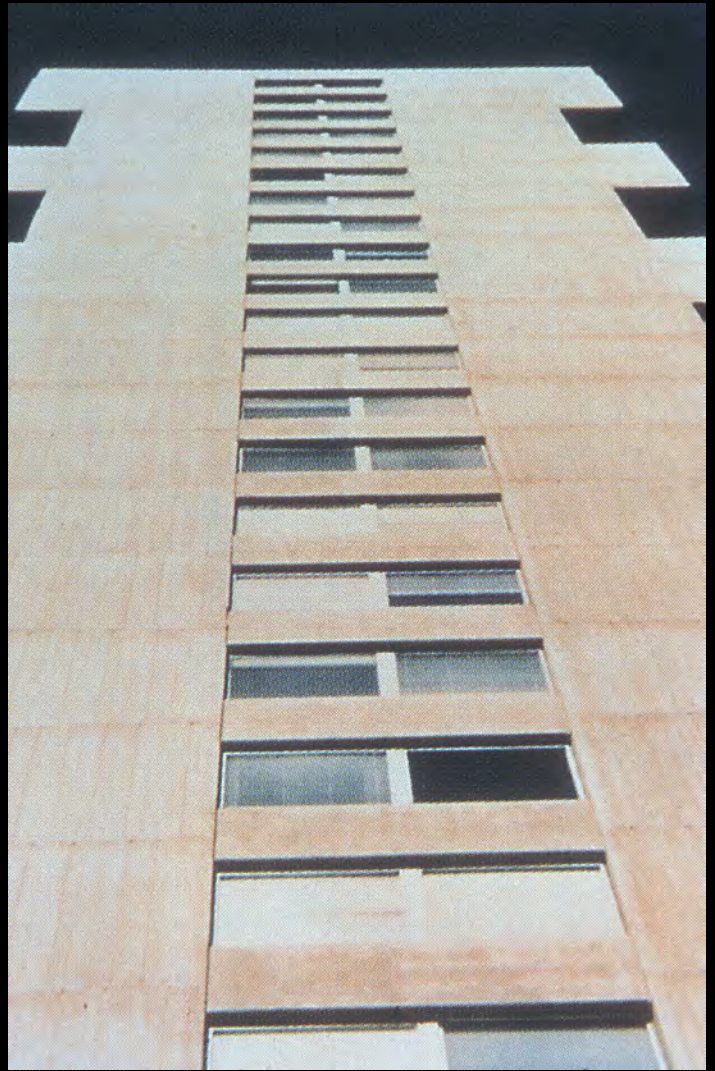
Although there is perhaps some aesthetic precedence in the row houses which are indigenous to many older cities along the east coast, and built with uniform façades and set-backs early this century, housing developments as an architectural phenomenon seem peculiarly gratuitous. They exist apart from prior standards of 'good architecture'. They were not built to satisfy individual needs or tastes. The owner is completely tangential to the product's completion. His home isn't really possessable in the old sense; it wasn't designed to 'last for generations', and outside of its immediate 'here and now' context it is useless, designed to be thrown away. Both architecture and craftsmanship as values are subverted by the dependence on simplified and easily duplicated techniques of fabrication and standardized modular plans. Contingencies such as mass production technology and land use economies make the final decision, denying the architect his former 'unique' role. Developments stand in an altered relationship to their environment. Designed to fill in 'dead land areas', the houses needn't adapt to or attempt to withstand Nature. There is no organic unity connecting the land site and the home. Both are without roots — separate parts in a larger, pre-determined, synthetic order.



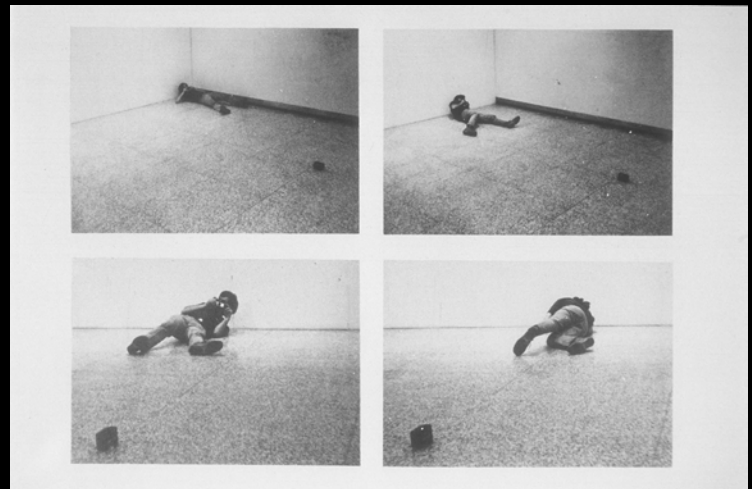
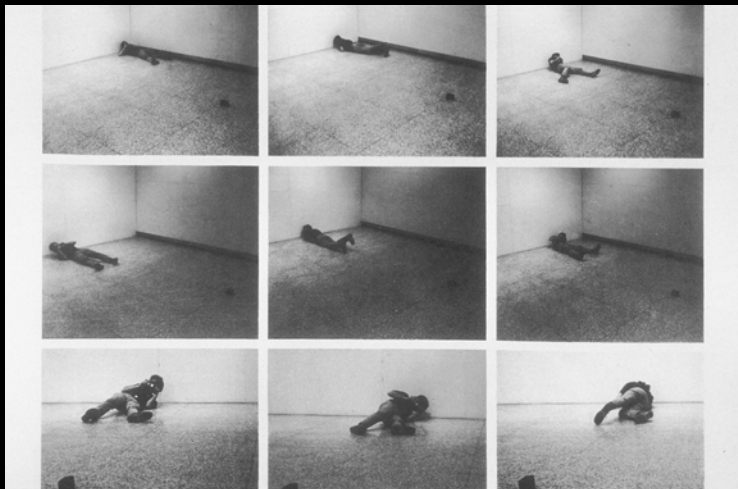
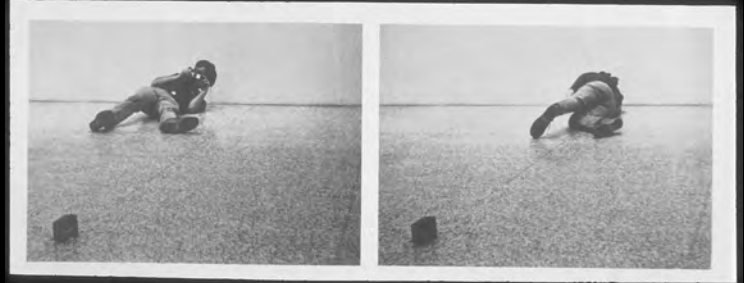
Top left: set-back rows (rear view); Bayonne, N.J.

Top right: set back rows (front view); Bayonne, N.J.

Bottom right: two rows of set-backs; Jersey City, N.J.



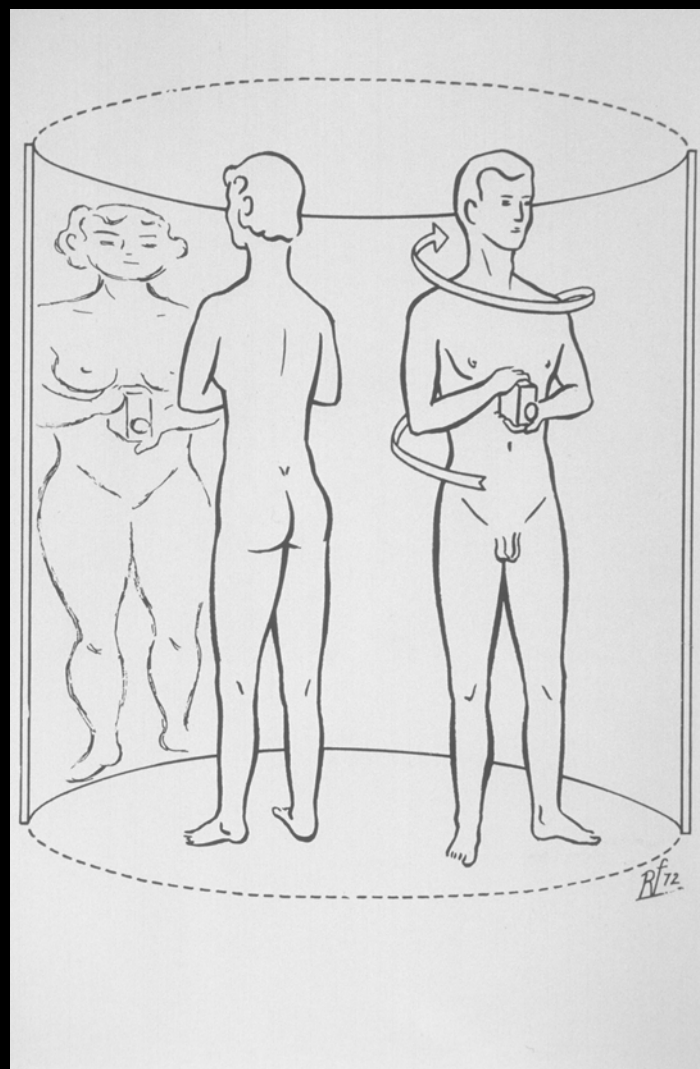


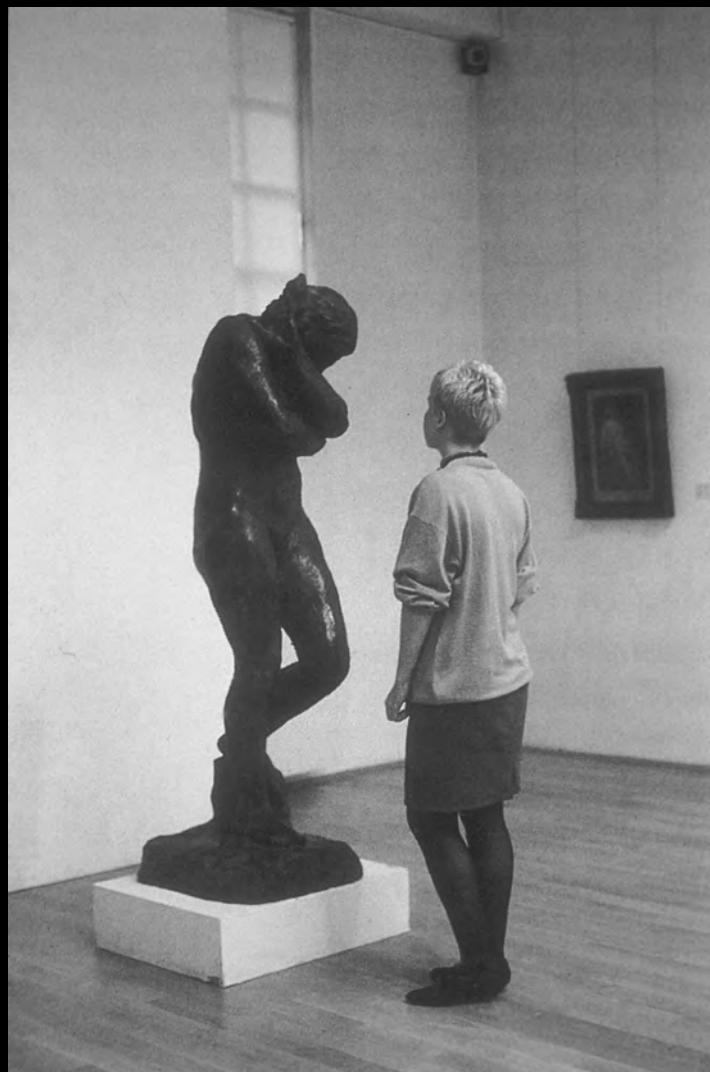
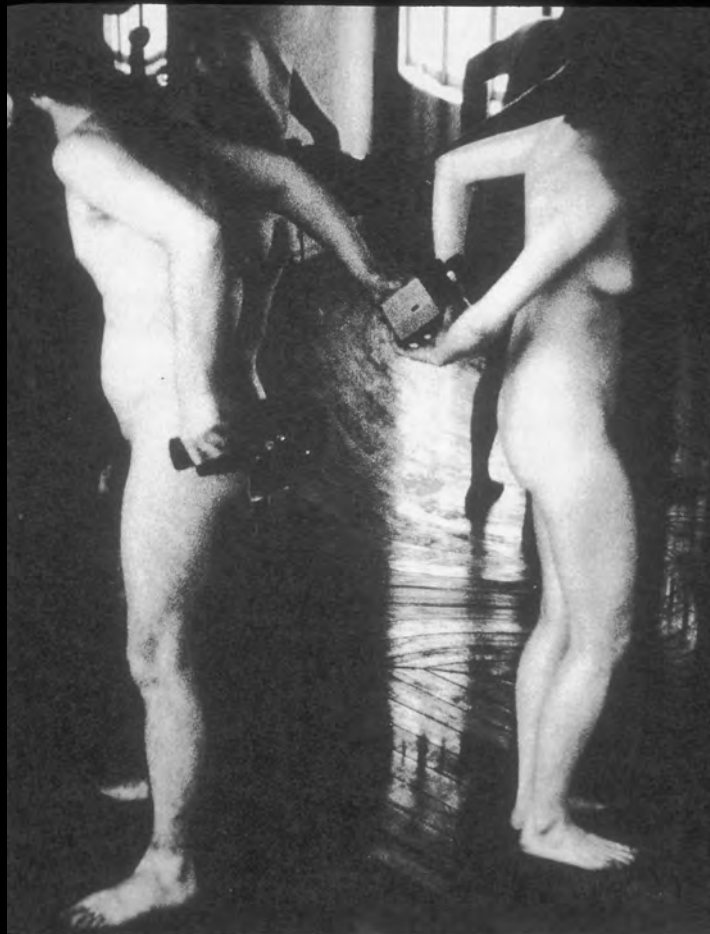
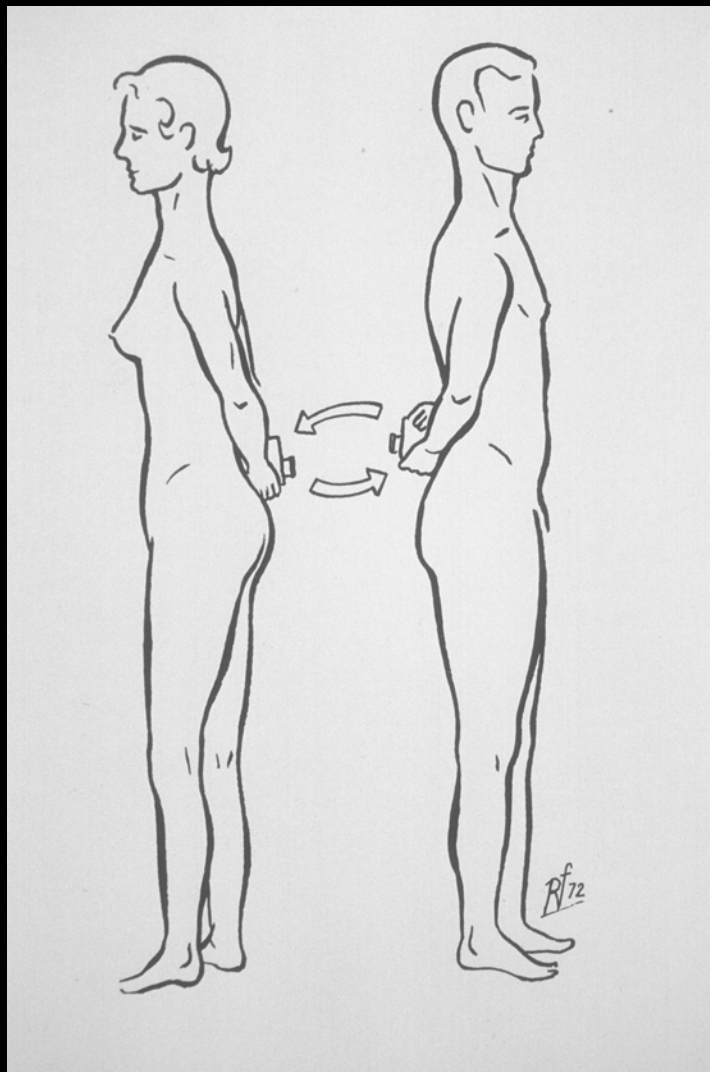


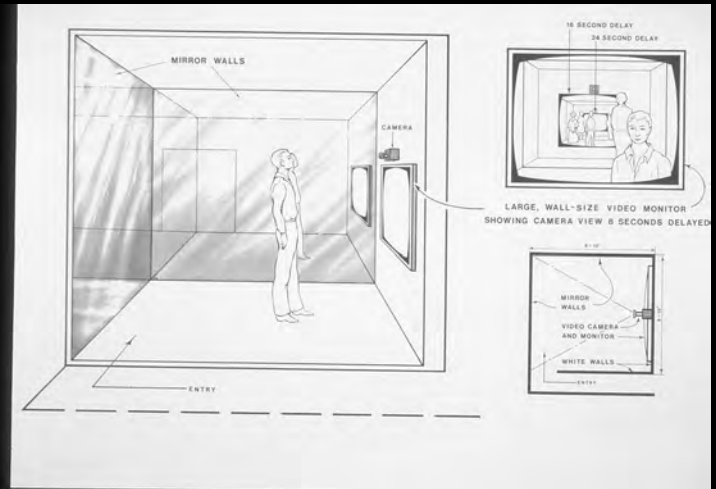
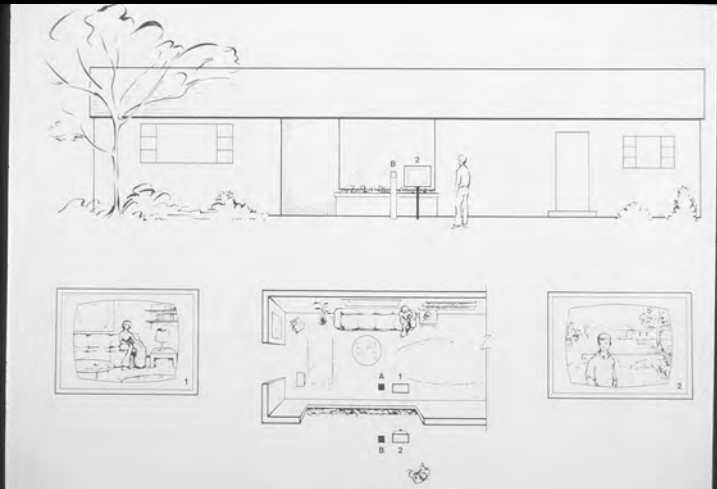


Space cannot be apprehended except by movements of the viewer's eyes or body's place in time. The cameraman's visual field when he moves his eyes or place in relation to the visual world (itself in the process of alteration, although usually at a slower rate of time) shifts in a topology of expansion, contraction or skew.

Visual perception is parallel to the perception of space in the process of orienting to a point of aim. In my films a performer's view is equivalent to what is seen by the optical surface of the front plane of the camera; thus the camera's frontal plane or orientation corresponds to the direction of the performer's attention in time/space and films what it is orienting to. The process of physiological orientation — attention — of the performer(s) is correlated to the spectator's process of attention.







PRESENT CONTINUOUS PASTS

The mirrors reflect present time. In present time the video camera sees the reflection of the entry opposite wall and the contents of the room.

The image seen by the camera appears eight seconds later on the video monitor (the 8 tape delay loop placed between the video camera which is recording and a second video deck which is playing back).

A viewer having entered the space is free to move within it, moving to the present time or the present and past time. On the monitor image the flow of the lady's movements are seen from the outside, continuously eight seconds past. On the mirror at right angles, her body is seen from the outside but at present time.

If the viewer's body does not obscure the best view of the facing mirror, the viewer is seeing the reflection of the time and the image of the camera reflected in the mirror—except the time recorded eight seconds previously reflected (not the mirror's). Usually the viewer's body will not block the view so that the image recorded is a reflection of the viewer's view

and the back or front of the viewer's body (depending on which way he is facing) reflected in the mirror. If this occurs, the viewer there has the image of himself eight seconds prior because the camera has taped his reflection of himself eight seconds prior (in the mirror view at right angles) prior view playing back on the monitor and this was reflected on the mirror along with the present reflections of the viewer's.

An infinite regress of time continuous (right seconds, left seconds, thirty-five seconds, thirty-one seconds, etc.) within time continuous duration is created at arbitrary intervals until the viewer's movement blocks the view the camera has of the opposite mirror.

Mirror Orientation: Usually a mirror appears to show only a static, instantaneous image in present time without duration (or time flow). What might happen is that the mirror opposite the camera and mirror (where present time is superimposed on the reflection of the viewer's flow of past images) and the right-angle mirror may be experienced perceptually as flowing present time.



